

CHAPTER I.

THE ARTIST AND HIS PRIENDS. a Northumberland fisherman, was a few to me how he ever gets on!" years ago the most fashionable portrait painter in London. He was one of those men whose power and genius show in their faces, in their gestures, and in at once comprehensive and penetrating in their regard. His nose was strongly and chin ; but the way his lips were set space of the head above the temples, showed that he had not only kept these justincts in subjection, but had made them the trained servants of his art. which was rather forcible than handsomehis voice had an ear-filling resonance and was singularly flexible. It was said of him that, by his looks and his tones, he could face of his sitter; certainly, in many of his portaits, especially of women, the inner nature seems to stand revealed, so hat to see them was almost equivalent to having an intimate acquaintance with the originals. Some people he refused to pamt, on the rather odd plea that they had "no backs to their heads," and many readers may remember the sensation that was caused by his rejection of the beautiful Mrs. Montgomery's request to sit to him. "Why not, in Heaven's name?" his friend Ivo-Scott once asked him. "Isn't she good-looking enough for you?" Yorke made no reply for about a minute when he growled out, with a kind of fierceness, "Because I'm not a liber, tine!" Scott (who was a son of Lord Carngorme, and in the diplomatic service walked off to meditate over this answer, but could make nothing off; Six months later, however, when Mrs. Montgomery eloped with Captain Capitain Capit

a confounded reverence for his art, or something, that he would neither paint it, Stephen Yorke, born in 1840, the son of nor paint her without it. It's a wonder Stephen Yorke got on very well, never-

theless. He had begun, like Benjamin West or William Turner, from the very bottom of the ladder and he had honestry their whole presence. His brow pro- fought for and mastered every step. It is jected massively above the eyes, which not necessary to enter into the story of were large, slow in their movements, and these early struggles, mistakes, successes, triumphs, disappointments. By the time he came up to London, he had travelled and yet delicately moulded, denoting a on foot over a great part of Europe, had vigorous personality and refined per. deeply studied art and nature at every There were indications of a turn, and was already, though no one generous snimalism in his full mouth knew it then, a great painter. It does not say much for the enterprise of artagainst each other, and the fine arch and critics that he remained unknown for nearly a year, and that the man of all others to bring him prominently before the world was Sir Montagu Goldsborough, the banker, of Lombard Street, who Eloquent expressions kindled in his face. understood no more about art than Yorke did about finance. But Sir Montagu, besides being a kind-hearted fellow at bottom, happened to be building a picture gallery at the back of his house in Prince's call any expression he desired into the Gate, and wanted pictures to put in it. face of his sitter; certainly, in many of his portaits, especially of women, the



at No. 1 Marlen lane, where he was em-ployed four years. Counse was remanded at Jefferson Market Court until this afternson to admit of oppor-tunity to produce further evidence.

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